



Saying farewell: a conversation with Principal Janet Paterson

Aneta Perehinets
EDITOR-IN-CHIEF

This year, we say goodbye to Principal Janet Paterson after a ten-year term at Innis College. As principal for one fifth of the life of the college, she speaks about the ways she's changed Innis life, her future involvement at U of T, and a few words of advice for the incoming principal.

Innis Herald: When and how did you begin getting involved in Innis College?

Principal Paterson: Before coming to Innis, I had been Chair of the French department as well as the Associate Dean of the Humanities. I was on my sabbatical, and the provost called me about two positions, one as the Innis principal. We decided together that I would interview for both of them. Although it was a smaller college, I chose Innis. I knew professors who taught film here, and when I saw how happy it made them to come and teach in this warm environment I finalized my choice.

IH: So it was automatically a step into a principal's position?

PP: Yes, I wasn't teaching at Innis nor had I done administration here, but that does happen with the position of principal. Sometimes they find a principal within a college, but if not, they look elsewhere.

IH: Now that your term is completed, what are your plans? Any particular future endeavours?

PP: After being here for ten years, of course I've become attached to Innis College. I feel that it's my home. I'm actually going to teach a first-year course at the college, which I'm really looking forward to. I've been teaching only graduate students for the past ten years. I'm also going to teach a mini-course in Brazil for 10 days in the fall. So, I have exciting plans for the first few months after the end of my term. I also look forward to doing some research.

IH: So you'll be around to observe how everything at Innis is going. When the new principal of Innis steps into his or her term, what would you advise in order to be a good leader of Innis College? What challenges do you think he or she will face?

PP: From your perspective as a student, you probably see that colleges are different and that they have different cultures. This is a very friendly college, a very non-hierarchical one where the student voice is important.

So, I think that the new principal has to fit within that mould and be interested in students. That person should understand that he or she is coming into a really good college where there's no need to shake everything up. We need someone who is going to uphold this strong tradition of collegiality and of outreach with all the communities that are important to Innis. One challenge for the new principal is going to be that the college needs more space. I know that there will be plans for some expansion. That's why it's good that Town Hall is finished, so someone can take on a brand new project.

IH: That leads into my next question- I wanted to ask what you believe you've accomplished at Innis.

PP: It would be hard for me to identify just one accomplishment. I came in with several goals. The vice-principal was nice enough to tell me I've reached all those goals, which makes me very happy. Helping to get

colleges, we really did not have the same number of scholarships, and have a lot more now than we did ten years ago. I think that ten years later, the programs are stronger, the building is a lot better, there's a much richer and broader student life.

IH: How would you best encapsulate the difference between Innis and other colleges?

PP: There's one key component- parity. That we have a parity system of governance is really important because there's no other body on campus that has an equal distribution of students to staff and faculty. Our student leaders and faculty take turns chairing the College Council and this parity system is also in a number of our committees. That's really symbolic as a way of viewing students and of viewing the college.

IH: The way you see student life at Innis now, how does that compare to your personal university experience?

PP: I didn't have a particularly good experience at university. I was a commuter student who mostly just came down for classes and went home. It amazes me to this day that no one really spoke to us about student clubs or activities. I think I just knew there were sports. I didn't have the rich life I think a lot of students can have today. Of course, they have to choose to do it and I try to strongly encourage students to get involved. I think I would be a much happier student if I were a student today. As a principal, you of course have to be an extrovert; so you can imagine how much I would get involved. I did in high school, but somehow I didn't get to have that experience in university. In general, I believe that there's also been a much stronger focus on good teaching at U of T. I remember a lot of courses being quite disappointing.

IH: It's great that you've been able to come back to U of T and reshape your experience in some way- and help reshape the experience of a lot of other students.

PP: That's true! I think that the size of the college also really makes a difference. With the commuter students, they now have a representative- but we still realize that some people may be heavily involved in their own community or family. So really, all they can manage to do is come to classes. The least we can hope for is that they're getting good classes with great teaching quality that they enjoy. The teaching aspect is one of the most vital bases of the university experience.

This interview has been edited and condensed for clarity and length.



COURTESY OF JON HORVATH

Cinema Studies to have a PhD and become an Institute was wonderful, and one day they'll probably be the best Cinema Studies in North America. At the same time, I wanted to work on strengthening our other two programs, Urban Studies and Writing and Rhetoric. That was my academic mission. Then, it was to work with students and make student life a priority in the college. Leadership is a big thing at Innis College and we have many leadership awards, something I always encouraged. We also have amazing student leaders. Space has been another aspect that I thought had to be improved. I thought that students who pay a lot to be here don't deserve to be in shabby surroundings. So in the past couple of years, we've repainted much of the building and we finally have a rooftop garden, which is small but beautiful. The big thing was of course Town Hall, where so much activity for students and the community take place. One of my other goals had been to expand scholarships to students. Because Innis College is younger than especially the federated

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Review: Innis Choir Spring Concert '15

Hania Butter
HERALD WRITER

I remember when the Innis Choir tried recruiting me at frosh week. I politely declined the offer, as my singing is comparable to that of a dying whale. So, when I heard about their end of the year performance at Hart House, I went with a couple of friends out of curiosity. What I witnessed blew me away.

The choir had a unique set of talented members with incredible vocal range. They were strong from beginning to end; they didn't let fatigue get in the way and remained solid even after an hour of performing. The projection of their voices was quite powerful without a microphone; although I was sitting at the back I could hear them perfectly. They performed classics like "A Whole New World" from *Aladdin* as a duet. It was amazing, and the duo was in such synchronicity and never missed a note- arguably, sounding better than the original. Complementing the singing were the beautiful piano

melodies played by Tian Nie. Not only can Tian play the piano, she can sing just as well.

Jannie Chien, a recurring act at Harold's House, sang a duet from *Wicked* so beautifully that I now want to go watch the play.

Going back and forth between male and female voices in "Reuben and Rachel" provided stark contrast, expressing the painful emotion of unrequited love.

Choir performances I've usually attended have been performed a cappella but Innis' Choir - just like the college's students- were united and versatile. The last song they performed was one of my favorites, "The Eye of the Tiger" with one member playing the electric guitar while singing. They had saved the best for last. Although it had been more than an hour and a half since the show started, the audience remained mesmerized from beginning to end. It is obvious that the members of the choir put so much hard work and dedication into their show and I was glad to have witnessed the fruit of their labor. As we left, one of my friends said to me, "you normally have really bad ideas, but going to the choir was a good one."



Successful inaugural year

Innis Mentorship Program is a hit in its first year!

Alexander Fernandes
MANAGING EDITOR

2015 saw the beginning of the long awaited mentorship program at Innis. After an application and interview process, 3rd and 4th year students were matched up with an alumni that shares either a similar career interest, hobby, or path after post-secondary school. I had the opportunity to speak to Lisa Santonato and Jasmine Denike, two mentees from the program who discussed their experiences thus far.

Innis Herald: What industry is your mentor in? Explain that in relation to your interests and desired career path.

Lisa Santonato: My mentor is Nadia Belokopitov. Nadia is a graduate of Innis College's Cinema Studies program. She is a filmmaker and lawyer practicing in Vancouver, BC. As a mature student with past experience working in the film industry, I returned to my studies at UoT with the aim of refining my filmmaking practice through a dedicated study of film theory. I am a full-time student in the Cinema Studies and Anthropology programs. My intention is to pursue my Masters while continuing work in the field. My long-term goal is to produce and direct documentaries and long-format, live-action film.

Jasmine Denike: She's in marketing and public relations, which are directly aligned with my desired career path.

IH: Please describe your relationship with your mentor (if you both live in Toronto, how many times you have met, what you do during your meetings etc).

LS: Nadia and I have hour-long telephone conversations generally about once a week. We also text each other with news, updates or to schedule calls. I have never felt that the distance or time difference between us was in any way limiting. Nadia has always been very generous and committed with her time, and knowing we will meet in person in a few weeks when she travels to Toronto means I have much to look forward to.

JD: We're both living in Toronto. She's in the downtown

core and I'm minutes away so we find the time and space to meet often. We've met approximately 3-4 times in the past 2 months now, which I'm very pleased with. When we meet, we normally have a coffee and maybe some breakfast, as our schedules only allow us to meet during the mornings. We spend between 1 to 3 hours discussing how to make connections, the importance of following one's path and trying new things, and we've discussed some projects I'm working on where I've had the opportunity to receive helpful advice.

IH: How has your mentor aided you (Advice, resume, potential internships etc.)?

LS: The advice, support, and encouragement that I have received from Nadia is immeasurable, absolutely unquantifiable. She always has words of wisdom to offer, with good anecdotes from her own personal experience that let me know she can relate to my challenges. Without even having to ask, she is there for me, to offer a listening ear and words of support. It has been a tremendous relief for me to have someone as dedicated as Nadia on my side, especially when times have been tough. As a mature student and working professional, I have often felt isolated and alone in my experience at U of T. My professors, T.A.s and the student body at U of T is of course excellent, and I've found great support through the resources available to students, but I had always felt somewhat out of place and isolated in my experience. Before meeting Nadia I had tried to reach out to develop stronger bonds but had not found the right fit anywhere. Under the Innis College Mentorship Program, I have found great relief through the kind of support that can only come from being connected to a working professional who has been in my shoes.

JD: She's aided me by giving me her story - how she's managed to reach the point where she is now. She has also helped me with my current status as a student about to graduate and enter the working world. I haven't asked about potential internships or work positions because I believe that with a mentorship, it's important to keep job searches separate from learning opportunities such as this one. We've mostly spent the time just getting to know one another so when we do encounter something that would

require more knowledge, we're prepared to share it respectfully.

IH: What has been your outlook on the program so far? Has it been a positive experience and what have you taken from your meetings?

LS: My experience has been extremely positive so far. I highly recommend the program to anyone interested. Benjamin Weststrate and everyone involved in the program have demonstrated the utmost thoughtfulness and consideration in supporting students and pairing mentors and mentees together. I think the program has great potential for growth. On the individual level, the results will certainly be far-reaching. It is an outstanding privilege and relief to have a mentor at your back.

JD: Since it's the inaugural year, I wasn't sure what to expect. I wasn't sure how dedicated a mentor I would have, nor was I sure how much time they would have to spend with me. Being with my current mentor, I've been happily surprised with many meetings where she's been very dedicated to seeing me and watching my progress. I hope that future Innis students can benefit from this mentorship program for the entire 8 months at UoT next year and I plan on keeping in contact with my mentor well into the future. It's an amazing opportunity for Innis students and I have taken away nothing but positive feelings and insights.

Thanks to the great success of this year, the mentorship team will be having an extended program next year that begins in October 2015 and will extend until March 2016. Applications for prospective student mentees will open on Wednesday April 1st 2015. All third and fourth year students of Innis College, the Cinema Studies Institute, Urban Studies, and Writing and Rhetoric Programs are encouraged to apply for this great opportunity that is sure to be a positive experience.

Find more information on:
<http://alumni.innis.utoronto.ca/2015-mentorship-program>

This interview has been edited and condensed for clarity and length.

Study here: guide to the best spaces on campus

Two Herald writers explore spaces on campus to determine the coziest, quietest, and most stress-free study spaces

Nyima Gyalmo and Liana Ramos
HERALD WRITERS

Whether you're a classic crammer or routine goer, finding the right space is the first conquest one must overcome for effective learning. Depending on convenience, availability of a plug, or the perfect amount of natural lighting beside the window, a physical space can shape your study experience. With exam season quickly approaching, the importance of finding an ideal space to read, write, and cram becomes vital.

1. Robarts Library

Robarts is always the big bird in the room. Love it or hate it, everyone has to step through one of Robarts' many doors at one point in their university careers. With fourteen floors, there is always a study desk or computer available-somewhere. I recommend the thirteenth floor (no bad luck there, I swear) on the St. George side. If you can ever snag a seat by the window, consider yourself lucky. The view is gorgeous, but it may distract you from your studying. Group study rooms can be harder to come by, but they are bookable. Robarts also has a cafeteria with a Starbucks for those of you that are caffeine deprived. There are plenty of spaces you can choose from and once you get tired of studying in one place, you can always switch floors, and of

course, take coffee breaks.

Rating: 3/5

2. Hart House

Hart House is pretty self-explanatory. Who wouldn't want to study in a Hogwarts-like castle? From the Reading Room to the Hart House Library, there are lots of study spaces to suit your preference in noise-level. As a study space, Hart House has everything in one. If you need a brain break, head over to the Hart House gym in the basement to blow off some steam. If you're in need of some snacks, Sammy's Student Exchange is an excellent choice with a variety of options.

Rating: 4/5

3. Innis Library

The coziest libraries on campus are often the ones hidden away. Innis Library is located on the second floor of the college. It's small, but rarely full. There are also a few comfy couches right outside along with outlets within reach, and the whole floor is relatively quiet throughout the week. If you just have a few readings to do, the Innis Library is the perfect space.

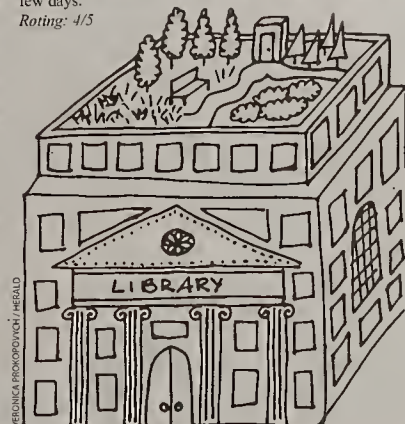
Rating: 4/5

4. Noranda-Earth Sciences Library

Like Innis Library, Noranda is also hidden away on the

second floor of Environmental Science building. There are plenty of cubicles on the upper floor for studying in isolation. Because there are no coffee shops or areas close by to lounge around in, it's easier to begin committing material to memory or getting started on that essay due in a few days.

Rating: 4/5





Do you really make a difference?

The power of an initiative of the students, by the students, for the students

Mayte Anchante
HERALD CONTRIBUTOR

The U of T community is teeming with social justice initiatives and awareness campaigns. Thanks to campus clubs, student-led coalitions, and individuals themselves, there are numerous events and activities being organized to educate students. From letter-writing campaigns aimed at administration reform on mental health services to campus-wide fossil fuel divestment marches, there is an initiative out there for various causes.

But all this effort begs the question, is it really making a difference?

Will a campaign really bring about substantive change to a cause? Is it even worth it?

YES.

Firstly, all of these campaigns have one major commonality: they are student-led. This makes it equivalent to asking, does an informed student body make a difference? To which the answer is yes! Always, yes.

Perhaps the best way to tackle this question is to ask in turn, what does it mean to "make a difference?" This is, of course, relative to each cause, but generally, it means to leave a lasting, positive impact on the issue one is challenging.

An arguably more compelling question is what *kind* of impact will an event leave on the student community? Surely, every well-organized event leaves a certain impression, whether it be a few students leaving the discussion with some questions in mind and wondering how to do more for the cause or just one person hoping to get home faster. Should the latter be the case, then at least that student was *exposed* to the problem! That can be considered a feat in itself.

In such student initiatives, the ideal outcome is to spark collective action. Action, however, starts with thought. Hence the point of an academic panel event, a coffee house-styled discussion, or a film screening. Students need to be able to critically think about the problem before a substantive step towards a solution can even hope to occur.

Encouraging new perspectives

Consider inDepth (Interrogating Notions of Development and Progress), an annual student initiated conference hosted by the Asian Institute at the University of Toronto. Featuring workshops, panel discussions, a debate, and "unconference sessions," students are enabled to network with like-minded peers and pursue collective projects.

This year's case study encompassed the rapidly changing state of affairs of modern Japan, with an objective to make attendees rethink the nation's development and progress.

According to 3rd year student Julie Yamamura, workshop facilitator and researcher, this year's event succeeded in advancing students' perception of Japan because of the multifaceted views presented.

"The academic panel discussion and workshop topics included issues that are not so widely discussed. Every topic presented different faces of Japan. We received positive responses from attendees saying they learned about things they were not aware of before," says Yamamura. "I think we succeeded in encouraging them to look at Japan from new perspectives."

In this case, the key to provoking critical thought was to challenge students to explore perspectives they had not hitherto considered. In other words, widening people's outlook. The structure of the workshop itself was crucial in achieving this.

As Yamamura explains, "Each workshop was run by a facilitator who researched the workshop topic. Each facilitator gave a general overview of the issue, cited specific examples, and asked attendees for their opinions. Attendees would then ask facilitators questions they had. It was modeled somewhat like a tutorial discussion."

Clearly effective on the students who attended, this event exemplifies an important aspect of our conversation

— it "made a difference" by achieving its objective to encourage thought and discussion. Such intellectual engagement showcases the effectiveness of the event. Keeping in mind that this is an annually recurring event, with a new student executive every year, its impact on the student community is a lasting one.

Students mobilizing students

The U of T Student Coalition Against Sexual Violence is a prime example of students taking action. Spearheaded by Celia Wandio, a 3rd year Trinity College student, the initiative began with the intention to draft a petition to pressure administration to change their policies for survivors of sexual violence — that is, before the Advisory Committee on Sexual Violence was launched, at which time the coalition had to regroup.

"The reason I wanted it to be a coalition, rather than a separate group, was because there were already groups that were addressing similar issues from various perspectives. I wanted to be able to 'use' (in the kindest sense) the existing resources, energies, and ideas of these groups in order to come up with something that a large number of students could get behind," explains Wandio.

In early February, Wandio launched the Take Action Against Sexual Violence at U of T petition on change.org, which included demands for a more transparent and student-inclusive selection process for the university's Advisory Committee, along with suggestions for changes to relevant policies and services.

"While it hasn't yet taken off like I was hoping, we have more than 1000 combined signatures to date, and we have been able to educate a great deal of students about the issues," Wandio explains. "We also succeeded in putting pressure on the administration: they added more students to the committee (though it's still not ideal), and they have been promising student consultation with the committee."

By spreading the word on campus and getting endorsed by as many student groups as possible, the coalition seeks to incite a specific change in policy by showing the administration how much support there is for these changes.

The coalition also exemplifies the effectiveness of inter-group collaborations. As Wandio says, their most successful accomplishments have resulted from these partnerships. The coalition has been working closely with U of T Thrive Initiative, a new group on campus that aims to improve services for survivors of sexual violence at U of T. Their main project, a survey of students' experiences with the various services on campus, has provided concrete and uniquely significant data.

Additionally, the two groups have collaborated with HERE, a new feminist letter-writing society on campus. Their combined effort led a successful info and letter-writing session, wherein letters expressed concern on the lack of student voices within the Advisory Committee, and are to be delivered to the U of T administration.

Again, it's all students behind these remarkable initiatives. In sum, the best way to bring about change is to first make people *aware* of the problem and then show them *how* they can contribute. Without this awareness, little can be achieved.

How can effectiveness be measured?

Rather than asking if an event will truly "make a difference," it could be more useful to determine a method to measure the actual effectiveness of an event — an objective way to gauge the impact of a workshop or a coffeehouse, for example.

Methods can include feedback surveys given to attendees, follow-ups with partnerships or sponsors, attendee turnout data, or some sort of post-event evaluation meeting. It really depends on the type of event.

Nonetheless, to consider an event or campaign successful only if it sparks a rally, or another kind of obvious action, is unrealistic.

It is unrealistic to expect every student who gets

informed about a certain issue to become an activist. It is unrealistic to expect every event to *immediately* spark action. An ideal outcome, yes, but not always attainable.

What is realistic, you may ask?

Expecting to get students thinking about the issue, students actively participating in its discussion, breaking stereotypes, exploring new concepts, understanding new perspectives, engaging in debate. The list of initial action goes on and on.

Any collective action aiming to have a lasting effect must start with discussion.

So, the next time you're at an event — maybe an academic panel on an international issue — and someone asks, "What's the point of talking about this? Shouldn't these people be doing something more beneficial to actually help?" Remember that thought precedes action, and the first step is to get people to know and care about the problem.

To be able to say that just a few people are now informed and actually care to help, well, that certainly marks an impact.

So, get people talking.

And yes, you will make a difference.

* The U of T Student Coalition Against Sexual Violence, along with Thrive, is the recipient of the 2014-2015 Terry Buckland Award for Diversity and Equity in Education from the Arts and Science Student Union. To sign their petition to the President, Provost, and Advisory Committee Chairs, please visit: <https://www.change.org/p/president-of-the-university-of-toronto-take-action-against-sexual-violence-at-u-of-t> Further info on the coalition can be found on their Facebook page: U of T Students against Sexual Violence.

* For more info on the annual inDepth Conference and how to get involved, please visit: <http://indepthconference.com>

Mayte Anchante is a third-year student at Trinity College. She is the President of WUSC-Trinity; on the executive board of the Hart House Social Justice Committee and Co-President of U of T UNICEF.

CHANGE?





A midwinter night at the iconic Palais Royale

Celebrating the Innis student community in style

On the evening of Saturday February 28th, students dressed in their finest attire and took to Palais Royale to celebrate the largest Innis event of the year. As one of the most popular formals around campus, tickets sold out for the first time and over 50 coveting students were placed on a waitlist. An unbeatable price of \$35 per Innis student drew huge crowds who experienced a delicious dinner and premium open-bar. Apparently, the talented bartenders came at no extra cost. There really is no other occasion in life where the price for open bar will be maxed out at \$40 per person- subsidized by the ICSS for about a third of the original cost.

Palais Royale was a beautiful and intimate venue for a smaller community like Innis, decorated to the theme of a Midsummer's Night Dream. Although the lead-up to the event was stressful according to ICSS Socials Brianne Katz-Griffin and Adam Tward, the night was executed almost flawlessly with no formidable complaints. The only flaw lightly reported was that the dancing portion did not feel long enough.

Because of the extremely high demand for tickets this year, there are serious conversations in place to create a priority period for Innis students to purchase formal tickets in the future.





SATAN'S DOLLS BY CARLO SCHEFTER

Review: U of T Hart House Film Festival

A preview of the best U of T student and alumni-made films of the year

Alexander Fernandes
MANAGING EDITOR

The University of Toronto Film Festival has been hosted by Hart House Theatre and the Hart House Film Board since 2002, fulfilling a simple mandate: to "Celebrate and Promote U of T's rich contribution to the arts through its student and alumni filmmakers." Past festivals have screened films by alumni-like David Cronenberg (*Maps to the Stars* and *A History of Violence*) and Atom Egoyan (*Chloe*). The submission period ended on March 13th, 2015 and provided some very intriguing pieces that I was able to screen before the festival. The two films selected for this article, created by University of Toronto alumni, have shown that U of T is host to a cinematic community deserving recognition. Luckily enough, I had a chance to speak to the directors about the making of both films.

The Gift
Nazeer Mohamed

This film is about an estranged alcoholic father that wants to attend his daughter's birthday but feels as though his ex-wife will not accept him because of his past. He goes to the house but is unable to make it inside, and instead leaves a gift on her bicycle. The film itself was both very well-made and emotionally touching with its powerful subject matter.

The film's director, Nazeer Mohamed, is a U of T alumni, with a degree in Mechanical Engineering. He was involved with the Hart House Film Board (HHFB) and took a few filmmaking courses. About the support system at Hart House, Nazeer stated, "Rick Palidwor, the head of the board, was of great support to me in making this film. The film board also helped me rent equipment for the shoot. They are of great help for new student filmmakers, I recommend anyone to join them." Mohamed has always loved films and believed it was time for him to make his own. On coming up with a storyline, he states, "I wanted to

choose a story that was simple and small, yet emotionally deep that could possibly connect with an audience. The story of a recovering alcoholic who struggles to stay sober came to mind. And making his young girl as his motivation to change felt like a good touch."

The process of actually creating the film was much more difficult than anticipated for the first time director. Gathering a script, a team, equipment, and locations proved to be a long journey that forced him out of his comfort zone. In the process, he met a lot of new people who kindly guided him to reach his filmmaking goal. The process was definitely worth the journey according to Nazeer, "a hundred different things goes into making a film, regardless of whether it is a 5 minute short film or a 2 hour feature film. It requires you to persist and not give up until your vision is fully realized. The experience definitely made me a confident filmmaker, also a stronger human being. Making a film can be the hardest thing one can do."

The film is powerful and incentive enough to see the whole festival, as there's something for everyone in the subject matter. No specific message was trying to be conveyed, instead the audience will experience it differently based on their background, and "it all depends on where you are coming from too. An alcoholic would see something different in *The Gift* as opposed to single mother or a beloved child."

Satan's Dolls
Carlo Schefter

This film is very different than anything I had ever seen. A little bit longer, running at 20 minutes, it was an excellent dark film with very comical aspects. Essentially, the film centers on a seductress on the run after committing murder then joining a nunnery as an escape. She causes insanity at the nunnery and brings in a demonic presence that leads to a mix of sex, murder, and suicide. The end will shock everyone and we won't spoil it here- but I assure you it is worth viewing. Rick Palidwor of Hart House called the film "one of the best student shorts I have seen in 20 years,

in terms of craft."

Carlo Schefter, the director, made the film based on 70's Italian cinema that he had been watching at the time. Generally, he wanted to make a film that would turn out to be fun and a little scary. He describes the film as, "a Jungian morality tale about embracing the shadow within oneself, and the repression of the dark aspects of the self leading to neurosis. A bit outmoded and overplayed, I guess this is a 'nunsploitation' film about being yourself." A very worthy description of a film that shocks every moment.

The filmmaking proved to be more challenging than expected for Schefter, "I wrote the script around everything I had access to, then brought it to my buddy who's my right hand man. We agreed that it was vaguely doable. So we blindly embarked upon the project and it beat the shit out of us. The best part was covering an effigy of the cop in gasoline and then blowing it up on a beach in the dead of winter. Everything took forever and I regret nothing." An interesting choice by the filmmaker was to use dramatic toned lip dubbing for the voices that were added post-production. It added a very offbeat aspect to the film that was inspired by the Old Italian films he had been watching at the time. It was an artistic decision, that according to him, should not be cinematically common; "in terms of audio, I just said what a director should never really say- 'fuck it, we'll do it in post.'"

As for Schefter personally, he describes himself as "an artist and musician and filmmaker who makes things. I have a website with most of my stuff on it. I have a band called the PM Players, and a production company called PM Pictures." I personally will be checking out some of his other work based on what I saw in *Satan's Dolls*.

The festival takes place at Hart House on March 30th, 2015 and is open to anyone interested. For more information on the festival, Hart House Film Board, or any workshops or events related, visit the Hart House website. There are a lot of different groups and events to get involved in if you have an interest in film and filmmaking.

Review: The Filmmaking Competition Awards Ceremony

Jaren Kerr
HERALD WRITER

Local talent hit the big screen at Innis Town Hall on March 4th, 2015, at the Filmmaking Competition, an inaugural film festival hosted by the Cinema Studies Student Union (CINSSU) and Raindance on Campus (RoC). The awards were organized by Ryan Winter, filmmaking liaison at CINSSU, and Eimi Harris, President of RoC, who both facilitated the screening of 29 student short films. Filmmakers Simon Chi, Sina Dolati and Marko Cvjetinovic had several pieces from their oeuvre presented, all of which were pre-rated by a jury made up of a combination of faculty, PhD candidates, and student representatives in the Cinema Studies Institute.

Seven of these films were in the 5x5 category, each implementing a quintet of five-second shots. Many of the

microfilms were dream sequences, while others explored the complicated relationship between humans and technology. The winner of the 5x5 award was *Saturday*, a flick about a student's frantic rush to class, only for him to realize it was the weekend.

The other 22 shorts spanned several genres and styles. *Back to Reality* (Marko Cvjetinovic) is a campy, lo-fi animation/live action hybrid that was originally a high school project, while *Unrecognized* (Helen Shen) is a heart-warming, technically astute film that was featured at the Toronto Reel Asian Film Festival. Films like *Edge* (Sina Dolati) and *Amore non mio e neanche tuo/Love not yours not mine* (Matthew Griffith and Giulia Menecchella) opted to skip the dialogue and use compelling visuals and music to create experimental, emotionally captivating narratives. All of the films had admirable qualities, but only three exceptional shorts were recognized for awards.

In third place was *Wren* (Simon Chi), which tells the

story of a young girl who fights her mental demons, stumbles upon and then loses love, ultimately finding happiness. The runner up, *The Invitation* (Shaq Hosein, Mubashir Baweja & Mahmoud Sarouji), is a tale of an antisocial teen who receives a mysterious letter in the mail; the events thereafter are chopped and changed by a tandem of enthusiastic narrators. *Dead of Winter* (Jared Beckstead & Syndi Li Walton) earned first place and the Audience Choice Award. It displays the experiences of two boys who each encounter a zombie in an abandoned warehouse. Their run-ins with the undead end up illuminating the vast spectrum of emotions a human can face when in crisis.

The event filled most of the newly renovated Town Hall, and considering the impressive quality of films and the overwhelmingly positive response from the audience, I can only hope that this Filmmaking Competition Awards Ceremony will not be the last.



Interview: Get Hard

Sara Rebelo
HERALD WRITER

I was recently given the opportunity to participate in a conference call with comedic legends Will Ferrell and Kevin Hart for their upcoming movie *Get Hard*. The film, which hits theatres March 27th, follows the life of a millionaire (Ferrell) who is nailed for fraud and ends up in San Quentin prison. Hart's character prepares him to face life behind bars.

What is a common misconception about the prison system that you learned through the making of this film that you would like to clear up?

Kevin: *That in jail, they do use buckets sometimes to go number two. Cleared up.*

As two very successful comedians, is there anything you learned from one another while working on the film?

Kevin: *The work that I can say I've taken from Will is just his approach to his craft. As a very professional, very humble guy that really appreciates everything and is grounded. I think that's why he's in the position he is in today.*

Will: *Yeah, I think Kevin and I kind of share the same philosophy in the idea that we obviously like to have a good time, we're so thankful to be doing what we are doing professionally, but at the same time we try to stay grounded and work very hard.*

What was it like working with Etan Cohen, given that it was his first time directing?

Will: *It was a great experience working with Etan. We surrounded him with a really good team in terms of a director and photographer, and all those key department heads, so he was allowed to focus on his strengths of monitoring the comedy. It's a real benefit to have a writer as strong as Etan feeding you extra jokes and that sort of thing.*

Kevin: *From my side, I think I'll go with what Will said. We got lucky; we got a guy who is a first time director but has been behind the camera and was protected with a team of producers who knew what they were doing. All in all, everyone helped each other. Etan's confidence grew as the movie progressed and we got a final product because of it.*

What pushed you guys to get on board for this movie?

Will: *This was an idea that my friend and writing partner Adam McKay had for a long time. So we kind of generated the idea from our company. As we started digging into the casting, figuring out who would be great to pair up with, the first thing we started with was Kevin. We called him up, pitched him the idea. Lucky for us, he was into it, and he*

production, Will, do you feel that you are hard enough to survive in prison, and if so, what role would you play?

Will: *I, unfortunately, don't feel any more confident or anymore qualified that I could survive in prison, so my best strategy would be to not go. I don't know what role I would provide, I would just have to act crazy to keep people away from me but they've seen that before.*

If you had to team up again and remake a classic comedy, which one would it be?

Kevin: *Turner and Hooch.*

Will: *Which I believe was Tom Hanks with a Dog.*

Kevin: *Yeah, and if you think you're playing Hooch, you're wrong, that's my part.*

Will: *Okay, remake of a classic comedy? Kramer vs. Kramer.*

You guys screened a big mainstream comedy at a festival that is usually devoted for smaller independent films. How does the atmosphere differ from what you usually get at premieres?

Kevin: *I think the atmosphere we had at South by Southwest was amazing. That was one of the most energetic theatre crowds I've ever seen. From mine and Will's introductions, to staying and watching the movie with them, it was unreal. In Hollywood it's different because that's what they're used to.*

Will: *The talent industry, so to speak. When you take it out amongst the people, that's when you get that authentic reaction.*

Why is it important to have the ability to laugh about some of the serious social tensions you touch on in *Get Hard*?

Will: *It's a great way to explore our differences. Once you get through the chatter, you realize how similar we all are, and by examining through the culture of comedy you are able to point out how silly these attitudes are.*

Kevin: *Well, I can't say it better than that.*

This interview has been edited and condensed for clarity and length.



kind of helped right away in the development process of the script. That was how the whole project came together.

Kevin: *That was good, Will summed that one up.*

With your experience on set during *Get Hard*



GHD-05029V2

Film Name: GET HARD

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Photo Credit: Patti Perret

Caption: KEVIN HART (top) as Danell and WILL FERRELL as James in Warner Bros. Pictures comedy (GET HARD), a Warner Bros. Pictures release.

GHD-05029V2

Film Name: GET HARD

Copyright: © 2014 WARNER BROS. ENTERTAINMENT INC. AND RATPAC-DUNE ENTERTAINMENT LLC

Photo Credit: Patti Perret

Caption: KEVIN HART (top) as Danell and WILL FERRELL as James in Warner Bros. Pictures comedy (GET HARD), a Warner Bros. Pictures release.



Fashion month roundup: a mix of politically charged and ready-to-wear

Fashion houses worldwide made social and political statements worth talking about

Maria Martinez
HERALD WRITER

In the last issue of the *Innis Herald*, I wrote about the importance of fashion and how we must think of it as situated in, and not separate from, politics. This time, I want to remind you of this using concrete Fashion Week proof that fashion matters and that it affects us:

With this in mind, below you'll find my best attempt to choose important Fall/Winter 2015 shows that happened throughout the fashion month. I provide this recap by considering these shows as cultural productions, not simply as trends and clothing to wear.

NEW YORK

New York challenged what we think we know about fashion — but not too much so as to disorient us. Here, the future looks bright.

YEEZY (Kanye West for Adidas Originals), showed us the expected: valuable and controversial. Critics note that West's designs may not be as groundbreaking as he thinks, arguing that we've seen similar looks from designers like Helmut Lang, Rick Owens and Maison Margiela — a house Kanye's famously a fan of. Knowing this, the show takes on a different form, and Kanye's vision of neutral colour translucent bodysuits and nylon sock-caps loses its allure.

Propelling fashion in radical directions was the VEJAS presentation. Still an emerging brand designed by Vejas Kruszewski, it shows no intention of gently coming into the fashion world. VEJAS had a diverse cast in ways others unfortunately failed to include. Transgendered women, black models and black trans women were just some of those casted in the F/W'15 presentation. The art direction evoked something of a post-apocalyptic world, where our notions of gender are disrupted, opening up spaces for new conceptions; the models were covered in dirt, and their hair was disheveled. Vegas told Dazed Digital that, "it's about resilience," about the woman who goes through hell and survives.

LONDON

London fashion carries most potential for novelty and creativity on the street. The runways this season lacked in spirit and voice. That is, until Ashish's intervention. He

tells Vogue that he was inspired by Jane Fonda in *Kluge* (1971). If you haven't seen it, I'll tell you — she plays a sex worker.

The reference is inescapable, most notably marked by attention-begging, red, patent leather, thigh-high boots. The pieces resemble lingerie. Lingerie as formal wear is nothing new — with bustier trends, bralettes and bandeaus being around for quite some time. However, to see it paired alongside fur coats and parkas, red thigh-highs and punk-like disheveled hair invokes an image of a woman on her way home "the morning after." Ashish embraces this woman as something to celebrate rather than shun. His decision to do so is valuable and can be read as a political stance in support of sex workers.

His use of denim, camouflage and big parkas also refers back to street wear fashion. The F/W'15 Ashish woman is a "woman of the streets," which begs the question: will the fashion show's impact actually reach the streets themselves?

MILAN

Italian fashion, and especially Vogue Italia, has long been held as the beacon of problematic work. This year, we were blessed to have a Canadian designer show in Milan — except that they completely embarrassed us while disrespecting our Indigenous people, history and culture. Toronto natives Dean and Dan Caten of DSquared2 showed an absolutely offensive show, both in its culturally appropriative clothing and its lack of respect for the violent colonial history of Canada.

To hopefully reconcile the DSquared2 disaster of Milan F/W '15, Dolce & Gabbana paid tribute to the "mamma." It was refreshing and young — by young, I'm referring to the literal babies on the runway. Models walked a pink runway in rose clad looks, some carrying babies, others walking with child models. The latter looks (80-89) were printed with what resembled children's drawings. It was endearing to see, but hard to envision being worn; nevertheless, it was charming.



COURTESY OF YANNIS VLMAOS (STYLE.COM)

COURTESY OF DILLON SACHS

PARIS

The Internet blew up when Valentino brought out Derek Zoolander (Ben Stiller) and Hansel McDonald (Owen Wilson) for its finale. Obviously, this was a stunt to promote the *Zoolander 2* movie, but it was also a funny way for Valentino to mock itself as a major actor in the fashion industry.

Fashion Internet also blew up for the Jacquemes show. Simon Porte Jacquemes is a fast-rising designer whose collection caught people's attention. The problem is the way some of the model's faces were covered, while their breasts were left exposed. Some of these models were black, and I need not mention the objectification of women's bodies — but I will — and remind you further of the historical and ongoing violence inflicted upon black women's bodies especially.

Yet Paris kept providing hope. Both Balmain and Balenciaga cast numerous black models. To even greater contentment, the casting considered a variety of skin tones. Balenciaga opened with a black model and followed by two more — an important move within the context of racism in fashion and the repercussions it holds for setting anti-black beauty standards in our society.

Review: This is for You, Anna

Liana Ramos
HERALD WRITER

On March 7th, 2015, I attended the matinee show of *This is for You, Anna* at Hart House Theatre. I didn't know much about the story except for main premise: a woman named Marianne Bachmeier walks into a courtroom, shoots the alleged killer of her daughter seven times and receives spontaneous applause for an act of vigilante justice.

Hart House Theatre is a large, lovely space and this show utilized a simple set design. Two clotheslines containing mostly women's garments extended into the left and right sides of the theatre, creating a V shape. On the left side of the stage, there was an old television just below a bed sheet.

Four women stepped out from behind the clotheslines, all dressed in black, providing an interesting contrast from the whiteness of the set. The four actresses that performed were Claudia Carino, Lesley Robertson, Amaka Umeh, and Melissa Williams. Each performer took on several roles, which was sometimes confusing, but thoroughly impressive. This was especially the case for Carino and Williams as their debuts at Hart House Theatre.

This is for You, Anna wasn't strictly the story of

Marianne Bachmeier. If anything, her story was used as the grounding for a variety of narratives and issues. There were many intertwined storylines that had elements relating to feminism and violence against women. The only criticism was that as the characters often changed so quickly, it was sometimes difficult to keep up. In the instances where

Marianne Bachmeier was present, all four actresses portrayed her at the same time. It was interesting to watch because each of them could represent a different emotion of Marianne's or enact a different scene with her and her daughter.

A common theme that ran throughout the play was laughter. The actresses would often speak to each other about moments in their lives, but as soon as the conversation would turn to something about violence, they would all break out into uncomfortable laughter. It was completely relatable. Most people laugh when they aren't

sure how to interpret something.

Although the storylines were sometimes hard to keep up with, they reflected the complexity of the narrative themes. Violence against women is an increasingly difficult topic to discuss, but this play does it in a cultivated, beautiful way.





Waist training: just a waste of time?

Questioning the limiting beauty standards of today

Veronica Prokopovych
VISUAL DIRECTOR

The roaring 20's preferred boyish figures, the 50's demanded hourglass bodies, the 80's called for tall and athletic women, the 90's, thin and androgynous, and today- "big booty bitches." More specifically, the 2000's saw the rise in popularity of larger behinds, flat stomachs and full breasts accompanied by tiny waists. In an age of rising "body positivity" movements and "beautiful at any size" campaigns, the beauty standards have ironically become harder to reach without surgery. And so, the waist-cincher enters the picture.

This is basically a modern day corset used for the practice of waist training which promises permanent results as long as you use the garment as often as possible. In other words, women wear uncomfortable corsets throughout the day and during their sleep to try to achieve the Kim Kardashian figure. Some sources say a year of approximately five to twelve hours of waist-cinching daily produces the best results. Waist-cinchers are generally supposed to compress your core and decrease the size of your waist. Hourglass Angel, Waist Snatchers and Waist Gang Society are three popular online companies dedicated to the cause.

However, very few companies mention the side effects, and a quick Google search came up with not only the obvious consequence of discomfort, but also profuse sweating, back acne, breathing problems, stomach pains, compressed or broken ribs, numbness in the legs, shifting organs (yikes!), and impaired lung function. I'll bet that Kim K hasn't mentioned those issues on Instagram. Also, waist training has very vague rules and no specific set of "do's and don'ts."

Wanting to look like our favorite movie stars or singers (shout out to Iggy Azalea) seems natural, but wanting to change our genetic bone structure -- not so much. However, it's not hard to see how some unethical music industry representations can form this desire. When people see Drake gawk at Nicki Minaj and rap about her beauty, it's easy to forget that her measurements are just as unattainable as Barbie's. It's not just this duo either; everywhere I look lately I seem to be seeing extremely curvaceous bodies with tiny waists and huge "buns" and breasts. Jennifer Lopez, Khloe Kardashian, Scarlett Johansson, misleading "plus size" models on billboards, Rihanna, Sofia Vergara, Sports Illustrated covers, Amber Rose, Pippa Middleton, fitness gurus, Coco Austin, Fergie, the list goes on and on. No wonder some women have resorted to sleeping in corsets; at least it's an affordable substitute for surgery. Seeing these celebrities has psychological implications on teenage girls and sets expectations on fans of any age. Morally speaking, advertising beauty standards is a dangerous game in itself but when it comes to big booties and minuscule waists-which are usually impossible to achieve naturally- I don't blame the women who turn to consumer products for a solution.

So, is waist training the wave of the future? Undoubtedly, curvy figures have found their way into pop culture, but if the history of body expectations placed on women has taught us anything, it's that this trend won't stay around for long. There is really no reason to take part in a body modification practice with such serious potential health risks. In my opinion, corsets should be saved for bondage play or left in the history of Victorian England. But, if you still find yourself coveting Beyonce's curves, maybe learning a thing or two about Photoshop can be a cheaper alternative.



VERONICA PROKOPOVYCH / HERALD

Why is this still a thing?

The Fraternity Edition

Sara Rebelo
HERALD WRITER

The column in which we question some seemingly out-dated or outrageous traditions and conventions of modern-day society.

Fraternities date back to the mid-19th century when college students began forming secret groups that would enable them to discuss current events and literature that was not part of the strict university curriculum. These assemblies acted as an outlet to explore a variety of academic venues that permitted deeper relationships between the "brothers." Once alumni members became successful enough to donate, The Chapter House was introduced in the 1890s to allow the boys to gather more conveniently. But the house quickly transformed from a marker of success and prosperity to a sunless cave covered in beer and sweat.

Once meant to facilitate academic discussion, the most scholarly attribute associated with the modern frat is the Greek lettering nailed to the exterior of the buildings. One of the most puzzling questions becomes: how do the "frat boys" actually get accepted into institutions such as the University of Toronto?

Although they may seem like brainless creatures, overly concerned with tanning and picking up girls, several of them had to study very hard in order to be able to party every night. Fraternities are a cult-like lifestyle; the president is their God, the keg their holy grail.

The frat experience for a normal human goes something like this: firstly, one never knows where the frat house is actually located; you find it by following the trail of cigarette butts and obnoxiously loud music. Once you hurdle through dingy furniture scattered on the front lawn you're filled with disorientation. How can a group of dirty men live in such a beautiful Victorian mansion?

Inside, each member has his own job designation. You

will first be met with "the body guard." He is not strong nor threatening, his role is to stand at the door and allow women in for free while charging men upwards of 20 dollars. Parched by all that hustling, you approach the sad realization that it is nearly impossible to get that cup of beer that you were so boldly promised. Unfortunately, as a normal human, your intellectual capacity is probably too high for you to participate in themes such as "Office Hoes and CEOs" or "ABC: Anything But Clothes." Needless to say, you are the only fully clothed person in attendance and sweating as much as a woolly mammoth.

After having to press your body against the hundreds of topless frat boys you will finally reach "the bartenders." They will pour you an exquisite glass of hot piss, in a cup that was probably used by a multitude of people before you. You will stand in that same spot for the remainder of the evening (partially because you're close to the beer and partially because the floor is too sticky for you to move) captivated by the question: why are frats still a thing?

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ
Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω



Confessions of a sugar baby

Revealing the good, the bad, and the strange of paid companionship

Anonymous

HERALD CONTRIBUTOR

The recent popularity of sugar baby relationships as an easy way for college students to make money has led to a great deal of discussion. Shows like *Secret Diary of a Call Girl* which have depicted women who are in control of their sexual identity and are empowered through a

mutually beneficial agreement, were certainly appealing to me. Getting paid to go on a date with a lonely, rich stranger was a more attractive prospect than working a mundane retail job, especially because I would be making significantly more money on an hour-long date versus an 8-hour shift in retail hell. I was introduced to this world through friends-of-friends that had joined sites like SeekingArrangement.com and whatsyourprice.com, telling me of their experience as a sugar baby. So, with time to spare over the summer and a desire to not waste away my days, I created an account for myself. Here began the start of my adventure.

My profile description was nothing stimulating, but instead a mere honest depiction of the girl-next-door studying humanities with a passion for fashion and travel. Quickly the offers started coming in. The way whatsyourprice.com is designed is that once you set a price for a date, the sugar daddy or mommy has to unlock a conversation with you—meaning that if they are serious about meeting, they will have to pay to be able to message you. This prevents people who are not serious about such arrangements from wasting your time. Within the first couple of weeks, I had set up a number of first dates at expensive restaurants.

The men I went on dates with were all older and had enough money to spend it frivolously. They spent outrageous amounts on some nights—money on wine and dinner for two, drinks at a lounge, cab rides to locations all across the city, and on top of that—the

price that I set for the date (approximately \$200) sometimes slipping me an added bonus. They showed obvious signs of a mid-life crisis, were recently or almost retired and had no idea what to do with their hard-earned money—except maybe to purchase a new sports car. Most importantly, they were all looking for companionship. These men who are looking for a sugar baby want their egos to be petted and to feel young and important again. That is the purpose of the arrangement, but most prefer to think that you are truly interested in their life and feelings. The conversation revolves around them, while you ask the right questions to get them talking. All I had to do was smile pretty, laugh at their jokes, and utter a remark of disbelief at the right moment.

These men are paying for a date and your companionship. You are in control of the relationship and where it leads, and that is why such arrangements can be ideal. It's mutually beneficial, there are terms and boundaries set, and you work as your own boss. However, these companionships aren't meant for everyone. Often, these men are commanding, rude, love to brag, and believe they're paying for a service—so they expect exactly what they want in return. If they don't feel that your attention is genuine and whole-hearted, they will get frustrated and cut the date short. Remember— you only get paid in the end, which means you're working throughout the entire meeting. While there's benefit in being paid to feign interest in someone, doing it for too long can surely distort self-image to valuing yourself through a physical cost. Certain safety measures as well need to be put in place. But with research and the right mind-set, it can most definitely pay off. I myself have stopped using these sites, and while I wouldn't promote this way of earning money, it was certainly a novel experience. If you're curious about a world of paid companionship, proceed—but do so with caution.



VERONICA PROKOPOVICH / HERALD

rides to locations all across the city, and on top of that—the

Herald summer reading list

Comprehensive recommendations for books you'll never be assigned in class

Maria Martinez and Aneta Perehínets

HERALD WRITER & STAFF

The Glass Castle Jeannette Walls

A touching memoir that becomes so gripping toward the end it is difficult to put down (as cliché as that sounds). Walls published this in 2005, but the movie adaptation starring Jennifer Lawrence will hopefully hit theatres in 2016. This non-fiction work trails the life of Jeannette Walls and her family, from living together in impossibly poor conditions as near nomads, to moving out alone into a Park Avenue apartment as a journalist. She endures an alcoholic father, familial instability and overcomes the past through exposing the most traumatic and intimate moments of life in this compelling work.

Is Everyone Hanging Out Without Me? (And Other Concerns) Mindy Kaling

A highly entertaining memoir written by the hilarious Mindy Kaling. The book has no concrete sequence like a typical autobiography, but instead highlights certain points and stories in her life that are sure to have any reader relating while laughing at the hilarious mishaps she has gotten herself into. A quick and funny read we would recommend to all Mindy Kaling and general comedy fans.

Love & Misadventure Lang Leav

A short read, tracing love from its passionate beginnings to the bitter end, leaving a hopeful message at the close of the book. Although the poems are telling one story in essence—they are different enough from one another that everyone can relate to at least one of the themes and moods Leav touches upon. The story is told through a series of very

comprehensive poems that have an aesthetic quality to them. Leav's whimsical and simple style is only a surface cover for the intricate and complex messages hidden beneath.

Sum David Eagleman

What happens when an author and neuroscientist ponders about the afterlife? A surprising slew of imaginative vignettes about the endless options of what happens after death. An enlightening and quick read, philosophy and religion is questioned and explored through radically novel scenarios. In the afterlife, you may find that you're stuck in a purgatory with people who are trapped until the final person on earth who knows of their existence dies (sorry Shakespeare). Or, you may find yourself split into different ages where you must live with potential versions of yourself. Either way, the book is captivating for any reader, no matter what you believe in.

Us Conductors Sean Michaels

A longer novel by Giller-prize winning Sean Michaels, it traces the life of Lev Termen—the creator of the theremin. It takes place in Soviet Russia and elite New York in the 1920s as well as a brutal concentration camp. It encapsulates life from the most decadent to brutal moments with a love story running in the background through the entire novel. It is based loosely on truth, but is a wild exploration of life through this award-winning author's imagination.

Wide Sargasso Sea Jean Rhys

Jean Rhys writes in response to the colonial *Jane Eyre*, which famously exists as a canon feminist text for many young and old women alike. This is exactly why *Wide*

Sargasso Sea is such a vital text for our present moment; it is crucial for anyone interested in feminist and/or post-colonial studies to read. The main character, Annette, is written as a response to Bertha Mason in *Jane Eyre*. Bertha Mason is written as a savage "lunatic" wife hidden in her husband's attic. Rhys gives her a voice and a history—one of crucial importance to unpacking the colonial violence Bronte performs by writing *Jane Eyre*. To much regret, it is a short novel but the prose is powerful and the context much more so.





Thunderstorm Pianist

Short Story

Gabriel Faucher
HERALD WRITER

He was a violent and callous man, only half in control of his emotions, his impulses, his body, at any given time. He was prone to outbursts of rage like hailstorms, unpredictably present even on the brightest of summer days. Sullen and angry, he lurked behind knitted brows in his darkened room, as if the storm clouds of his mind could serve to wall him off from the world, from me, as if he was trying to prove that the eye of the storm in the center of that self-imposed maelstrom wasn't worth battling your way through the wall of wind to get there. He was explosive. Volatile. His words flew like projectiles across our small apartment, darkening our shared skies as effectively as a medieval hail of arrows upon a besieged keep. Sometimes, rarely, they didn't have enough impact for his purposes. My own careless words cast shadows upon my skin in the form of bruises, an errant fist in a fit of fury, a lightning strike from the darkened clouds of his tempest, and not only was I stranded in his storm, my words piled up over my head in the form of a lightning rod. I was, occasionally, struck.

He was, in the simplest of terms, a genius. A virtuoso. He could do things with music that I couldn't dream of, could produce the most complex assortments of sounds layered atop one another like a flock of startled birds all flying in the same direction. The piano danced to his tune as he sat alone atop that weather-beaten stage, the wooden floor scarred and scuffed by years of accumulated, collected creative inspiration. Like him. His hands lilted over the keys with the delicacy of a surgeon's, rising and falling with the tempo, the music becoming him as much as he embodied it. His face remained perfectly calm, every time, concentrated on the motion of his hands, the waves of sound as they crashed out from the grand, dragging every member of the audience to the edges of their seats like a clever riptide. On that stage, he moved and acted with more care and precision than he exhibits anywhere else, than I have seen any man exhibit anywhere else. His storm is controlled, harnessed to the keys, each note a singular drop of rain, each crescendo of accumulated, jumbled, glorious sound a peal of magnificent thunder.

His lightning strikes those ivory keys hundreds of times each minute, and yet they do not bruise.

But I do. I still do, despite his glory, despite the enraptured audiences that rise to their feet in waves mimicking those that emanate from the Bechstein when he sits behind it, despite the number of times his face appears in the paper, a storm still rages in our apartment, one of a different nature than the beautiful ones that ring out on the

stage. I still know by heart the tell tale signs of when he is composing, and know that to open the door to our bedroom at those times is to invite his passionate ire. I still avoid the piano in our room like the plague, and despite the beautiful music it brings out of the beautiful man that sits behind it in that beautiful concert hall, it is still the monster in my closet, looming over me in my sleep.

I've been asked before why I don't leave him. An old acquaintance of ours, upon noticing the lightning strikes marring my jawline, knew enough about his nature to ask, in private, why I didn't do anything, how I could live with his storm cloud hanging above my head like the sword of Damocles. I couldn't answer. I couldn't explain to her that I only saw the genius, not the destructive force that corroded him. I couldn't explain that the way his storm danced over those keys made up for every time it slammed

into the doors of our house with shuddering force, that for each rare day when the sun shone, it burned away a hundred days of his oppressive thunder. That it was not Stockholm Syndrome, rather an instinctive trust that he couldn't be defined solely by the outward manifestations of his shadowed mind, and instead must be by the music that swirled around him like the storm's temper. I knew not to leave him because, despite the fact that he has never once apologized with his entire heart in it, he sits on that stage with guilt pressing on his shoulders, and sorrow pulling each finger to the next beautiful note. No one knows the intricacies of his face better than I, and when I watch him perform in that beautiful concert hall, I am the only one who notices that he strikes the keys with such force that they nearly crack under the weight of the storm wrapped around him.



VERONICA PROKOPOVICH / HERALD

Student Profile: Innis singer Jessie Brindley



COURTESY OF FANG SHU

Hania Butter
HERALD WRITER

All students have dreams and ambitions that they would one day like to achieve, but most wait until they finish school in order to do so. Jessie Brindley, a first year Innis student, isn't waiting until graduation to make her dream of becoming a professional singer come true. Originating from London, Ontario, Jessie gained an interest in singing at a very young age, thanks to her parents' influence.

Reflecting back, she says, "my dad was in a band, my mum put me in Church choir with my sister, and before that, I started my own girl group in the fourth grade and would put on shows."

This aspiring singer doesn't just perform in front of family and friends, she wants to make it professional and is always auditioning for various contests and record deals. In 2007, she auditioned for YTV's *Karaoke Star Jr.*, in 2010 it was for *Canada's Got Talent*, in 2013, *K-pop Star*. She continues to audition to the present day.

Arriving to the bustling city of Toronto, Jessie has not even for a moment - shied away from the mic. In her five months at U of T from September to February, she has performed eight times on campus. At Harold's House,

she's always able to capture the audience's attention with her stage presence and jokes. As she gains popularity, she gets asked to perform her signature ballads at other colleges or fundraising events on campus. She has sung at the UC and Victoria open mic nights, as well as for the U of T China Care (UTCC) fundraiser this semester.

Acknowledging reality, Jessie says she chose to come to U of T because "making it big is really hard. I want to get a degree first and hopefully have a stable job to lean back on."

Currently, her major is undeclared, but she's leaning towards Diaspora and Transnational studies. When I asked why, she said, "I like working with people and would like to work overseas, maybe teach English in South Korea."

Enamored with Korean culture, Jessie is a fan of K-pop and K-dramas; some of her auditions have even been for Korean record labels. Through K-pop, Korean shows, and her introductory Korean course at school, she is able to converse, read and write in Korean quite well after a relatively short period of time.

Brindley has a limitless amount of ambition and works relentlessly to reach her goals. She has a diverse set of capabilities and as the University of Toronto preaches to its students, is aiming to be boundless, beyond school borders.



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4					3	1	6	
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EASY

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7	1						8	3
					2	1		9
	4		2		6			
	3		1				9	5
6				5				

MEDIUM

Submit a creative piece of work- a poem, short story, or photograph to be featured in the next issue of the Herald. A prize will be given to the selected owner of the work. Send all submissions in to herald@innisicss.com.

Herald’s Most Anticipated Movies of 2015

Avengers: Age of Ultron (May 1, 2015)
Director: Joss Whedon
Starring: Robert Downey Jr., Scarlett Johansson, Chris Hemsworth, Chris Evans, and Jeremy Renner

The Avengers return after a wildly successful first film that made over 1.5 billion dollars. All your favourite superheroes return with new villains played by Aaron Taylor-Johnson, Elizabeth Olsen, and James Spader. The film is sure to bring stunning visuals, action-packed fight scenes, and the destruction of a major city...again.

Jurassic World (June 12, 2015)
Director: Colin Trevorrow
Starring: Chris Pratt, Bryce Dallas Howard, and Vincent D’Onofrio

The beloved series is back with a new film that promises bigger and better dinosaurs. Steven Spielberg, the original films’ director, returns as a producer of the new installment. The premise takes place twenty-two years after the original where there is now a theme park. Because of declining attendance, a genetically modified hybrid dinosaur is created to boost attraction until it gets on the loose.

Southpaw (July 31, 2015)
Director: Antoine Fuqua
Starring: Jake Gyllenhaal, Rachel McAdams, and Forest Whitaker

Southpaw is a sports drama that follows the rise and fall of boxer Billy Hope played by the talented Jake Gyllenhaal. Hope goes through drug problems, relationship issues, and injuries after being a very successful athlete. This film is sure to be a contemporary version of the classic *Raging Bull*.

Bridge of Spies (October 16, 2015)
Director: Steven Spielberg
Starring: Tom Hanks, Amy Ryan, and Alan Alda

This film looks to be one of the most exciting Spielberg projects in a long time. Not only is he directing, but Tom Hanks stars in it and the screenplay is written by the Coen brothers, making it a sure-fire bit. The story follows a lawyer named James Donovan who is thrust into the Cold War when he must negotiate the release of Francis Gary Powers, a pilot whose plane gets shot down in the Soviet Union. If this doesn’t scream Oscar best picture winner, we don’t know what does.

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